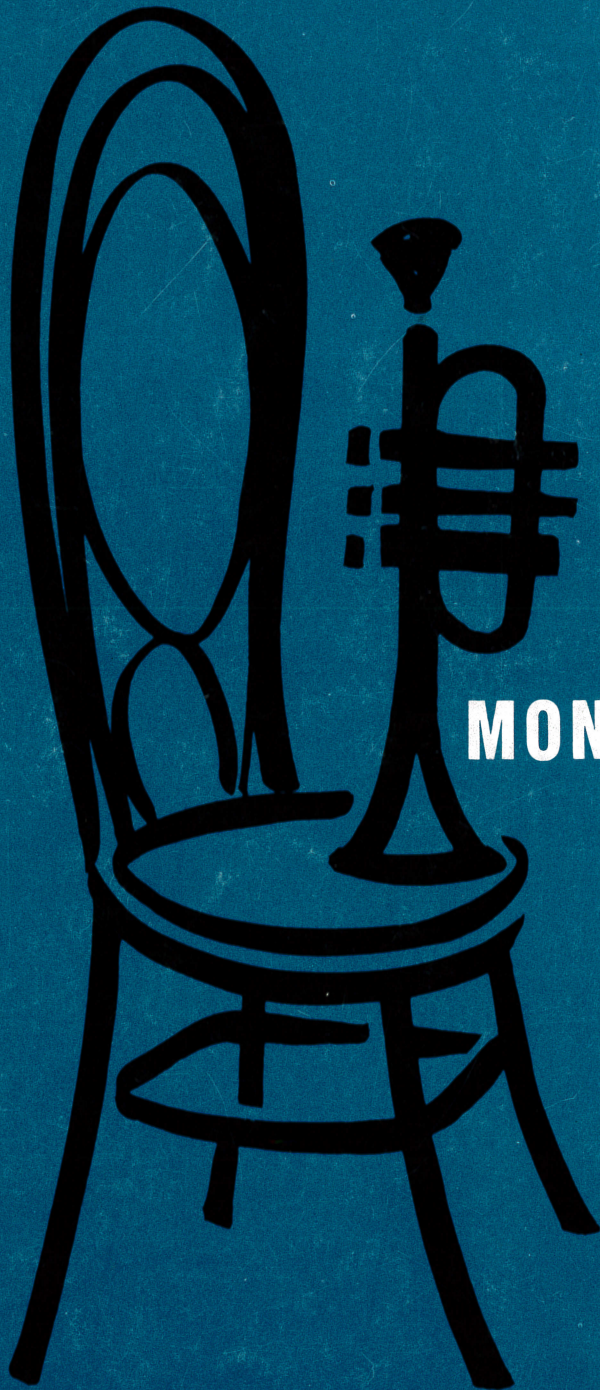


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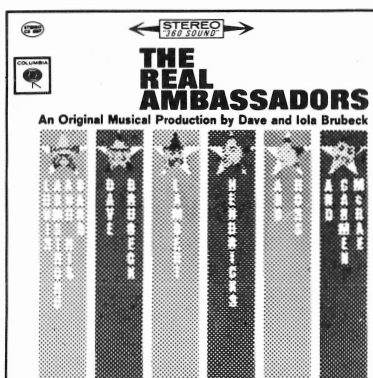
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# FIFTH ANNUAL MONTEREY JAZZ FESTIVAL 1962

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September 21-22-23  
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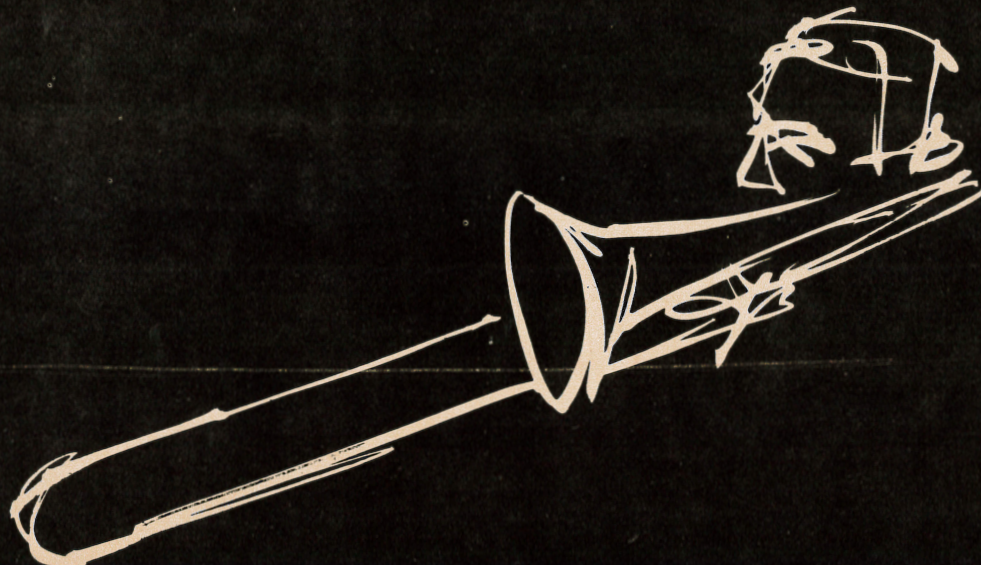
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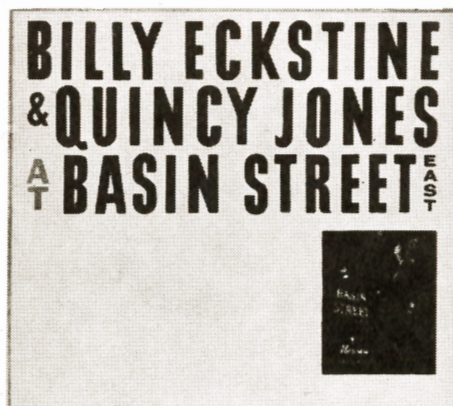
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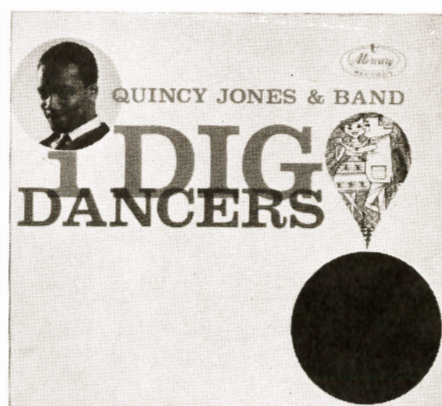
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## Monterey – A Statement of Policy

The fifth annual Monterey Jazz Festival, September 21-22-23, called the “American Salzburg” by critics and musicians, has outlined the policies that have made it unique in the musical world:

1. Programming and selection of artists are in the hands of professional musicians—not bookers or promoters. For the fourth consecutive year Monterey’s active music consultant is John Lewis, who has been assisted by J. J. Johnson, Gunther Schuller and Benny Carter, Mr. Carter is the acting consultant to the 1962 festival.
2. Monterey avoids the hackneyed by commissioning new works of adventuresome composers to be performed by special workshop orchestras. This fall Monterey will present the world premieres of works by Dave Brubeck, Benny Carter and Lalo Schifrin.
3. Monterey introduces important unknown artists and reacquaints the public with neglected jazz giants, rather than “play it safe” with a parade of “name” attractions.
4. The music is the only reason for the Festival’s ex-

istence; nothing is permitted to interfere with its enjoyment by guests. Flashbulbs, carnivalism and similar distractions have never been tolerated or in evidence at Monterey.

5. Monterey is a non-profit educational corporation. Profits are used to establish music scholarships and other philanthropic purposes.
6. The festival is a civic enterprise of the city of Monterey, enjoying full cooperation of the police, fire and other civic agencies. The Chamber of Commerce each year provides housing for thousands of festival guests. The festival is governed by a President and a Board of Directors that includes civic, business and professional leaders of the Monterey community.
7. Monterey offers a *true festival*. The Monterey County Fairgrounds is an attractive, calm, bucolic site for a variety of exhibits and special events during the festival weekend. The entire family is welcome and there is a playground for children. Food and drink are served at *reasonable* prices.



*The Jazz of America is on*



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**FRIDAY EVENING, SEPT. 21 8:15 P.M.**

**1. "THE SWINGERS"**

A program organized and conducted by Benny Carter, Acting Musical Director of the Fifth Annual Monterey Jazz Festival, with . . .

**Earl "Fatha" Hines**, piano  
**Ben Webster**, tenor sax  
**Benny Carter**, alto sax  
**Rex Stewart**, cornet  
**Bill Harris**, trombone  
**Stuff Smith**, violin  
**Conte Condoli**, trumpet  
**Mel Lewis**, drums  
**Buddy Clark**, bass

**2. "THE BLUES SONG"**

with . . .

**Helen Humes**  
**Jimmy Rushing**  
**Jimmy Witherspoon**  
accompanied by the above group

**3. EARL "FATHA" HINES**

Entr'acte solo pianist

**4. THE STAN GETZ QUARTET**

**Stan Getz**, tenor sax  
**Jimmy Raney**, guitar  
**Tommy Williams**, bass  
**Al Harewood**, drums

**5. EARL "FATHA" HINES**

Entr'acte solo pianist

**6. "THE NEW CONTINENT"**

World Premiere of a work by **Boris "Lalo" Schiffrin**, commissioned by the Fifth Annual Monterey Jazz Festival

A Divertimento for Jazz Trumpet and Orchestra in Six Movements:

- |                       |               |
|-----------------------|---------------|
| 1. Legend of Atlantis | 4. The Chains |
| 2. The Empire         | 5. The Swords |
| 3. The Conquerors     | 6. Chorale    |

**Dizzy Gillespie**, solo trumpet

**Lalo Schiffrin**, pianist-composer

**Benny Carter**, conductor, Monterey Jazz Festival Orchestra

**Trumpets**

**Al Porcino**  
**Conte Condoli**  
**Stu Williamson**  
**Ray Triscari**

**Trombones**

**Henry Schroyer**  
**Bob Edmundson**  
**Mike Barone**  
**Dick Noel**

**Alto Saxophones**

**James Moody**  
**Phil Woods**

**Tenor Saxophones**

**Bill Perkins**  
**Charlie Kennedy**

**Baritone Saxophone**

**Bill Hood**

**French Horns**

**Thomas Chestnut**  
**Kensey Stewart**

**Tuba**

**Red Callendar**

**String Bass**

**Buddy Clark**  
**Christopher White**

**Vibraharp**

**Larry Bunker**

**Guitar**

**Al Hendrickson**

**Tympani**

**Emil Richards**

**Latin Percussion**

**Francisco Aquabella**  
**Rudy Collins**

**Drums**

**Mel Lewis**

**THE MONTEREY JAZZ FESTIVAL WORKSHOP ORCHESTRA**

(This all-star group has been assembled specifically for the 1962 Festival)





**SATURDAY AFTERNOON, SEPT. 22 1:30 P.M.**

**"SALUTE TO THE SAX"**

A program commissioned by the Monterey Jazz Festival in honor of the Belgian inventor of the saxophone, Adolph Sax.

Organized and composed by the Festival's Acting Musical Director, **BENNY CARTER**.

Among the participating saxophonists will be:

**Alto Saxophones**

Benny Carter  
Paul Desmond  
James Moody  
Phil Woods

**Tenor Saxophones**

Stan Getz  
Charlie Kennedy  
Bill Perkins  
Ben Webster

**Baritone & Bass Saxophones**

Bill Hood  
Gerry Mulligan

There will be two special "blues" programs presented free of charge by San Francisco's Sugar Hill on the outdoor stage in the food concession area, 30 minutes following the end of the Saturday and Sunday Afternoon Shows.

A free fashion exhibit, titled "Fashions in Jazz," will be presented by fashion expert Martha Holiday on the outdoor stage near the food concessions on Saturday and Sunday at 6:00 p.m.





**SATURDAY EVENING, SEPT. 22 8:15 P.M.**

**1. QUINCY JONES and the  
MONTEREY JAZZ  
FESTIVAL ORCHESTRA**

in a program of new arrangements by Quincy Jones

**Trumpets**

Quincy Jones  
Al Porcino  
Stu Williamson  
Conte Condoli  
Ray Triscari

**Reeds**

James Moody  
Phil Woods  
Bill Perkins  
Charlie Kennedy  
Bill Hood

**Bass**

Christopher White

**Trombones**

Henry Schroyer  
Bob Edmundson  
Mike Barone  
Dick Noel

**Drums**

Rudy Collins

**Guitar**

Al Hendrickson

**2. VINCE GUARALDI TRIO**

Entr'acte piano

Vince Guaraldi, piano  
Eddie Coleman, bass  
Collin Bailey, drums

**3. GERRY MULLIGAN  
QUARTET**

Gerry Mulligan, baritone sax and piano  
Bob Brookmeyer, valve trombone and piano  
Gus Johnson, drums  
Bill Crow, bass

**4. VINCE GUARALDI TRIO**

Entr'acte piano

**5. LAMBERT, HENDRICKS  
and BAVAN TRIO**

Dave Lambert  
Jon Hendricks  
Yolande Bavan

**6. TED CURSON, TRUMPET**

West Coast debut

Mr. Curson, a brilliant young instrumentalist, has been specially selected by the Fifth Annual Monterey Jazz Festival as a "new star" of 1962

**7. DAVE BRUBECK QUARTET**

Dave Brubeck, piano  
Paul Desmond, alto sax  
Eugene Wright, bass  
Joe Morello, drums

**8. VINCE GUARALDI TRIO**

Entr'acte piano

**9. QUINCY JONES and the  
MONTEREY JAZZ  
FESTIVAL ORCHESTRA**





**SUNDAY AFTERNOON, SEPT. 23 1:30 P.M.**

**"THE RELATIVES OF JAZZ"**

A program commissioned by the Monterey Jazz Festival, organized and presented by **JOHN BIRKS "DIZZY" GILLESPIE**, designed to show the influence of diverse cultures on American music.  
Featuring ...

**The Dizzy Gillespie Quintet**

**Dizzy Gillespie,**

trumpet, narrative, vocal, choreography

**James Moody,**

alto, tenor, baritone saxophone, flute

**Lalo Schifrin,** piano

**Christopher White,** bass

**Rudy Collins,** drums

**Yaffa Yarkoni,** Israeli folk singer

**Bola Sete,** Brazilian guitarist

**Francisco Aquabella,** Latin percussion

**The Virgin Island Steel Band**





**SUNDAY EVENING, SEPT. 23**

**Early Starting Time  
at 7:15 P.M. Sharp**

**1. DIZZY GILLESPIE and the  
MONTEREY BRASS  
ENSEMBLE**

Trummy Young  
Joe Darensbourg  
Billy Cronk  
Danny Barcelona  
Joe Morello  
Eugene Wright

**2. JEANNE LEE and  
RAN BLAKE**

Entr'acte

In keeping with the Monterey Jazz Festival's policy of introducing new talent, this unusual duo is making its West coast debut at the Festival.

**3. "THE REAL  
AMBASSADORS" (excerpts)**

An original musical production with music and lyrics by Dave and Lola Brubeck, featuring . . .

**Louis Armstrong  
Carmen McRae  
Dave Brubeck  
Lambert, Hendricks and  
Yolande**

with . . .  
**Billy Kyle**

**4. JEANNE LEE and  
RAN BLAKE**

Entr'acte

**5. LOUIS ARMSTRONG  
AND HIS ALL-STARS**

With . . .

**Jewel Brown**, vocal  
**Trummy Young**, trombone and vocal  
**Joe Darensbourg**, clarinet  
**Billy Kyle**, piano  
**Bill Cronk**, bass  
**Danny Barcelona**, drums

And . . .

**LOUIS ARMSTRONG**





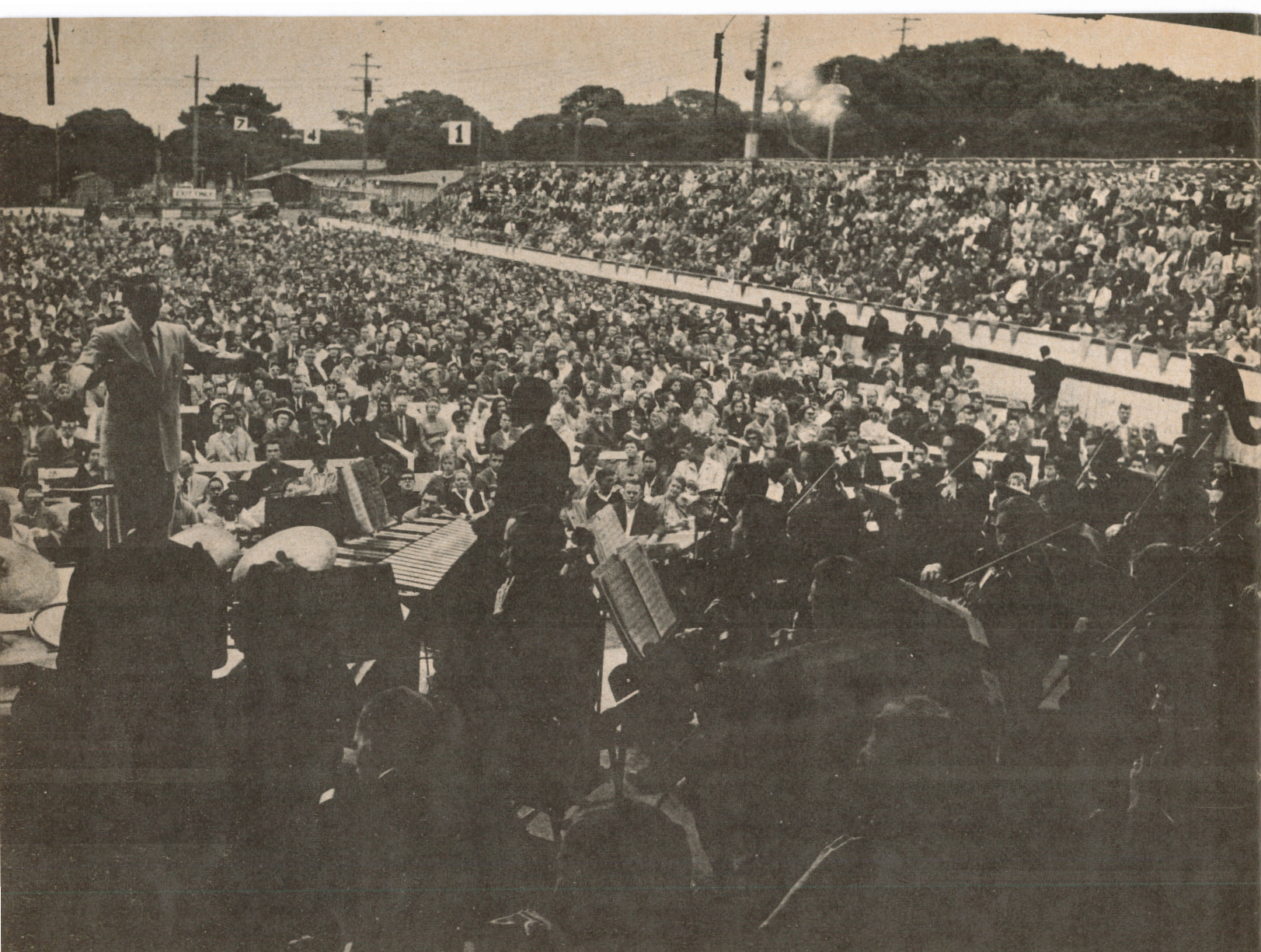


Photo by VESTAL

# ***MONTEREY— THE FIRST FIVE YEARS***

The origins of the Monterey Jazz Festival, celebrating its fifth birthday this weekend, go back ten years to a series of conversations between Jimmy Lyons and critic Ralph J. Gleason. Lyons, the best known and most widely respected jazz disc jockey on the West Coast, interrupted his career at the pinnacle of his popularity when he fled San Francisco to take up residence in Big Sur. "This was the beginning," he recalls, "of my hopeless love affair with the Monterey area."

Lyons was convinced that Monterey, and the Monterey County Fairgrounds in particular, offered a site for an international jazz festival that was without parallel. With characteristic doggedness, he began to button-hole various leaders of the Monterey business and professional community, waxing ecstatic about his dream festival. Among those convinced were Hal Hallett, a printer, Mel Isenberger, Business Manager of the Monterey Public School system, George Wise, manager of the Fairgrounds and Monterey Peninsula College, whose active music departments was headed by Bruce Hubbard and Dr. Harvey Marshall. With Hallett as President and Lyons as General Manager, the Monterey Jazz Festival was organized in 1958 as an educational, non-profit California corporation.

The Newport Jazz Festival, a going institution for several years, was naturally the daddy of such festivals and Lyons was determined to profit by Newport's experience. He invited Louis Lorillard, the tobacco magnate, jazz buff and co-founder of the Newport Festival, to visit the Monterey Fairgrounds; a few days of leisurely strolling about the rolling lawns and the live oaks found Lorillard in firm agreement that, as a site for a festival, these grounds were without peer.



Having borrowed an absurdly small packet from the bank and with the date selected to coincide with the mildest weather, the first annual Monterey Jazz Festival was underway during the first weekend in October 1958.

Those who have ever been involved in the production of anything—a little theater, a movie house, a jam session in Mountain View—will appreciate the magnitude of such a venture. Talent costs alone accounted for \$41,000; there was a stage with an acoustical shell to be built, grass to be planted, a sound system capable of carrying high fidelity to 7300 patrons to be engineered. “No one could have predicted,” says Lyons, “the absolutely whacky things that could go wrong. It was a real baptism of fire.”

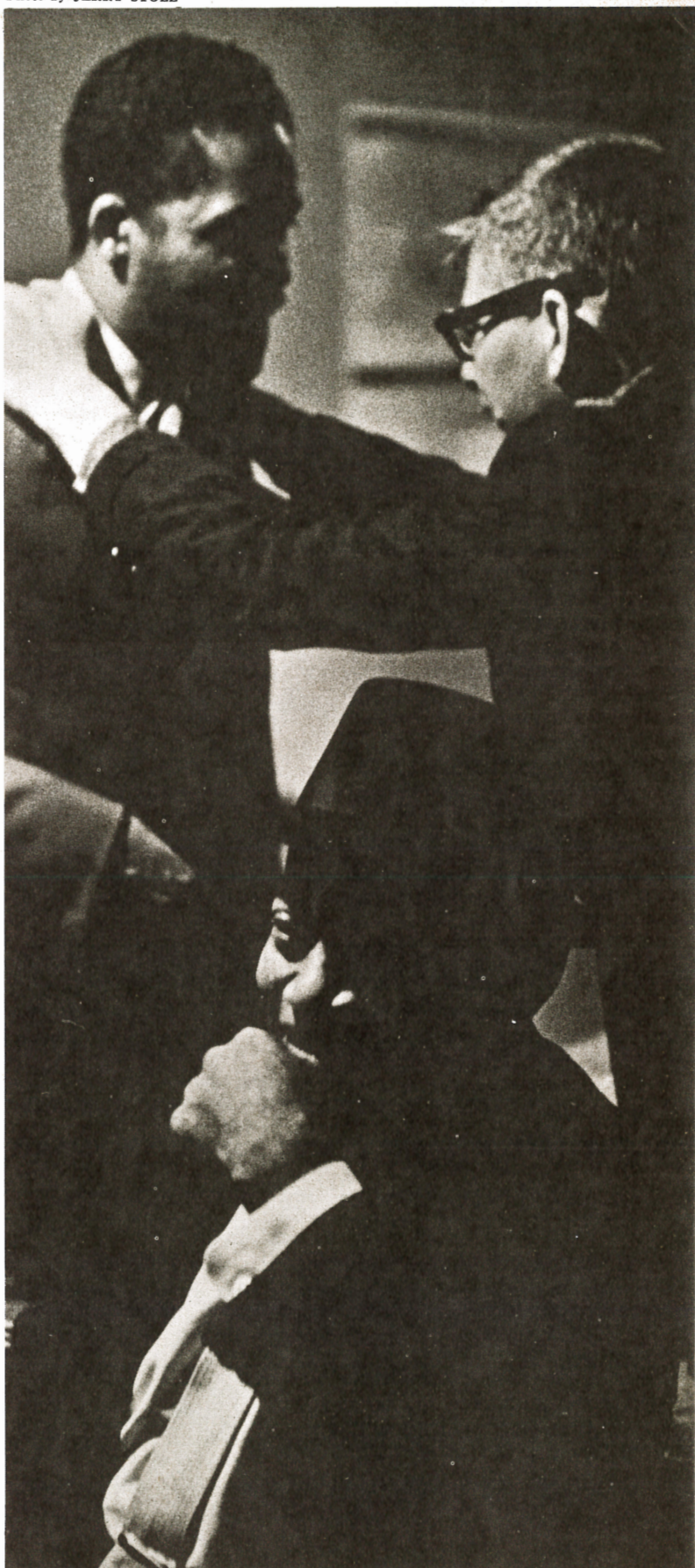
It was a memorable weekend with Louis Armstrong, Dizzy Gillespie, the Modern Jazz Quartet, Benny Carter, Sonny Rollins, Max Roach, Dave Brubeck, Cal Tjader, Gerry Mulligan, Billie Holiday, Harry James, Mort Sahl—and literally hundreds of others, including an 88 piece symphony orchestra!

When it was over, Lyons had a Monday morning quarterback session with a group that included Ralph J. Gleason and John Lewis, the pianist, composer and musical director of the Modern Jazz Quartet. It was obvious that there were the makings of a great festival, but it was also painfully apparent that much work needed to be done. Monterey had made many mistakes; like other jazz festivals that were proliferating around the country at that time, Monterey suffered from an embarrassment of riches. Too many Big Names had paraded on and off the stage at twenty minute intervals; the entire production suffered from lack of careful planning. What was *right* about Monterey was the relaxed, casual atmosphere, the absence of carnivalism and commercialism and the attention paid to specially commissioned works by such composers as J. J. Johnson, Jimmy Guiffre, John Lewis, Gunther Schuller and Andre Hodeir. Monterey, it was decided, should be like no other festival, placing the emphasis on works and grammed and the artists selected not by a booker or could not be heard elsewhere.

It was proposed at this Monday breakfast that John Lewis become the active musical consultant to the festival, and after some weeks of thought, John accepted the challenge. This was to be no honorific title, since John Lewis was to be involved, on a year round basis, in all phases of festival production. A tireless organizer, planner and a notorious disciplinarian, John proved the ideal choice as music consultant; his appointment signaled a clear departure—a new concept in jazz festival presentation. At Monterey, the music was to be programmed and the artists selected not by a booker or promoter, but by a professional musician unquestionably recognized by his peers as a leader. Now the musicians would be working with one of their own—and this was to spell the difference between the customary festival and what was to become known as the “American Salzburg.”

The second Monterey Jazz Festival in 1959 had all the earmarks of the festival as it is known today. A unifying theme for the entire weekend was elaborated by the Lambert, Hendricks and Ross trio who introduced each artist or group with special music and words written for the occasion. Woody Herman and John Lewis rehearsed (three full days before opening night!)

Photo by JERRY STOLL



*Jimmy Lyons, John Lewis, Coleman Hawkins.*





"The Evolution of the Blues Song"  
On Stage 1960



Photo by JERRY STOLL

Jon Hendricks rehearsing his  
"EVOLUTION OF THE BLUES SONG"  
at the 1960 Festival

involving John Lewis, Gunther Schuller, John Coltrane and Ornette Coleman drew a sufficient crowd to cover the cost of production. And for the evenings, Lambert, Hendricks and Ross again served as musical M.C.'s for Duke Ellington, Louis Armstrong, J. J. Johnson and the Modern Jazz Quartet.

With the fourth festival in 1961, Monterey had begun to exert an influence on other jazz festivals throughout the country, which adopted Monterey's policies of giving a few stellar artists a lot of time and freedom, rather than present an endless procession of groups. More and more commissioned works were being offered, some of them, like the "Evolution of the Blues Song" and Duke Ellington's "Suite Thursday," having been originally commissioned by Monterey. By this time the festival had been established in the eyes of the critics as a model of artistic production. The fourth year, which saw the employment of Edward Kennedy Ellington as an "intermission pianist" was also the year that Dizzy Gillespie demonstrated, to one and all, his unquestioned position as one of the handful of true giants in contemporary American music. The World Premieres of J. J. Johnson's "Perceptions," composed for Dizzy and a brass ensemble, and Lalo Schiffrin's "Gillespiana" Suite were hailed by all as compositional landmarks.

For the first time, Monterey was out of the red. In 1961, with a total gross income of \$101,000.00 and a total production cost of \$88,500.00, the festival realized a net income of \$12,500.00. Of this sum, \$2000.00 was donated to the Music Department of Monterey Peninsula College and it was decided to repay \$5,800.00 in loans made by individual Monterey citizens to finance previous festivals.

The remaining sum of \$4,700.00 served to finance the 1962 Festival. Said president Mel Isenberger, "This is the first time the Monterey Jazz Festival has any operating capital of its own. Despite its growing international reputation and the high regard of musicians and critics, the Monterey Festival was never a highly subsidized event and, compared to similar enterprises, has always been a low-budget type of operation. For the past four seasons it has been financed by a small number of very small loans and by the advance sale of season tickets. After such a prolonged hand-to-mouth existence, it is heartening to go into our fifth year without going begging."

an all-star big band that money could not buy and maintain on the road for a month. Special works were composed by Benny Golson, John Lewis and other lights for Coleman Hawkins, Ben Webster and the new *cause célèbre* of jazz, Ornette Coleman. On Sunday afternoon, six different symphonic brass ensembles performed a host of new works for the first time. And there was Jimmy Witherspoon making his first Monterey appearance backed by an incredible ensemble that included Earl Hines, Coleman Hawkins, Ben Webster, Woody Herman, Mel Lewis, Urbie Green and Roy Eldridge! Critics and public alike were in awe.

There was only one catch—the festival lost over \$12,000. Unlike the first year, no donation could be given to Monterey Peninsula College, and there was serious talk about whether the public would support a festival dedicated to such unusual programming. The two afternoon concerts, which were largely devoted to that music regarded as "far out," had drawn disappointingly small audiences. The new festival president Mel Isenberger, and an executive committee composed of Sam Karas, John Coyle, Ed Larsh and George Wise, made the decision to back Jimmy Lyons and John Lewis in continuing the unusual format. "The public will come around," said John Lewis. "It might take five years, but people will start coming to these planned programs of original music."

It took much less than five years. At the third festival in 1960, 5000 people packed the arena on a brilliant Sunday afternoon to witness an historic artistic achievement—the World Premiere of Jon Hendrick's now celebrated "Evolution of the Blues Song," the moving, emotionally charged story of negro blues as told to a group of children seated around narrator-author Jon Hendricks. A cast that included Miriam Makeba, Jimmy Witherspoon, Odetta, Big Miller, Hannah Dean with an unforgettable gospel group called (sic) the Andrews Sisters punctuated Jon's story with all the right comments. At its conclusion 5000 people, many of them literally overcome with emotion, stood as one man to give the performance a screaming ovation. On the previous afternoon, a program of "New Music"

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*Gerry Mulligan, Howard Brubeck,  
Dave Brubeck at Monterey 1958*

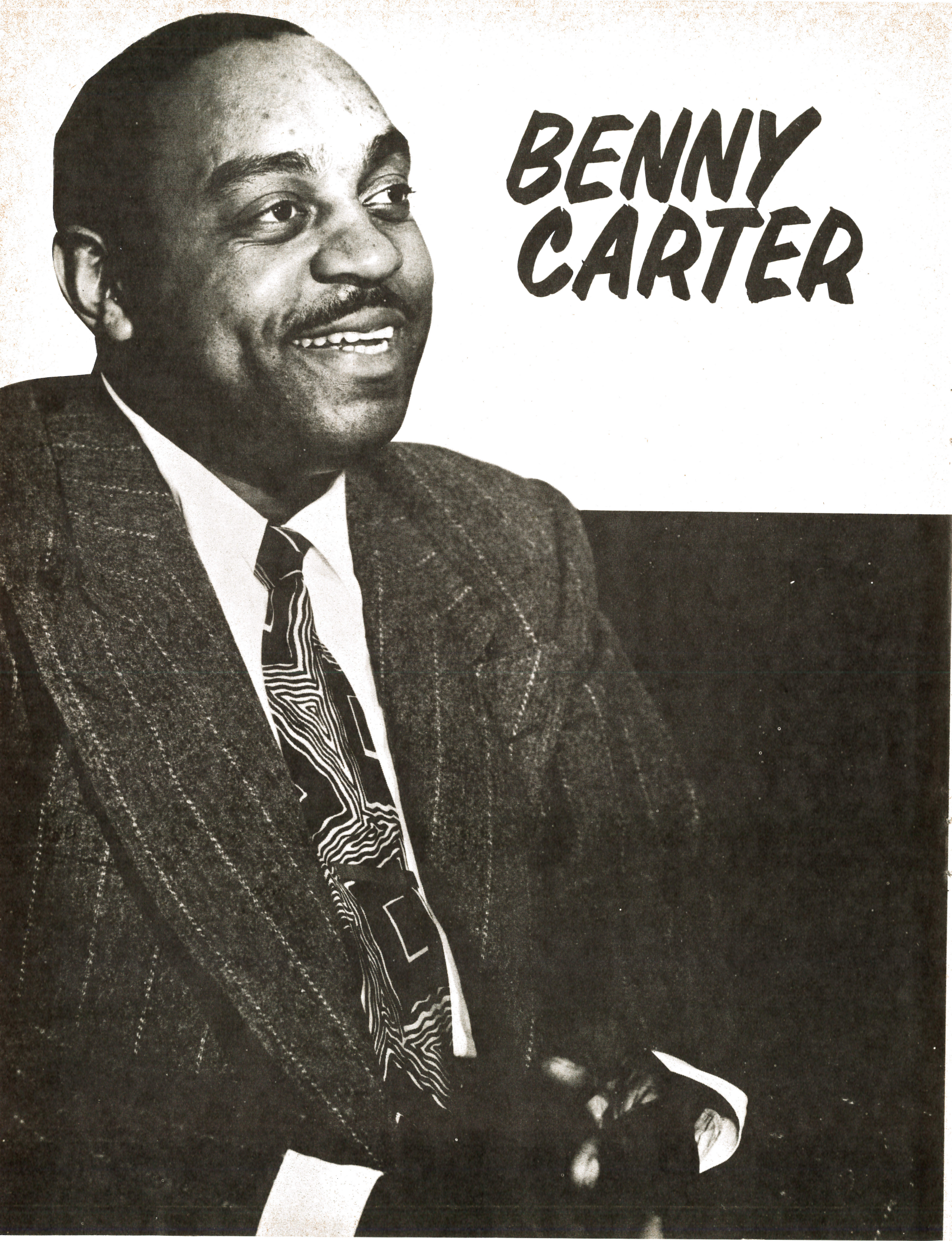
Photo by JERRY STOLL

*First Monterey Jazz Festival 1958.*





# **BENNY CARTER**





## Musical consultant to the fifth annual Monterey Jazz Festival

Benny Carter — alto saxophonist, trumpeter, clarinetist, arranger, composer, band leader — is the acting musical consultant to the fifth annual Monterey Jazz Festival, replacing the regular music consultant, John Lewis, who is currently on tour in South America.

One of the greatest contributors to the literature of jazz and most certainly one of the most versatile and gifted artists in American music, Benny Carter, like his predecessor, John Lewis, has been involved in all phases of Monterey's musical production.

The opening night "Swing Session" with Earl Hines, Rex Stewart, Ben Webster, Bill Harris, Mel Lewis and Stuff Smith, is a conception organized and planned by Benny Carter, as is the Saturday afternoon program "Salute to the Sax" involving Gerry Mulligan, Paul Desmond, Ben Webster, Stan Getz, James Moody and a host of sax greats.

To say that Benny Carter has never attained the public recognition he deserves is, unfortunately, a truism. In order to acquaint festival guests with the unusual and prolific background of this artist, we are reprinting his biography as contained in part in Leonard G. Feather's monumental reference work, *The Encyclopedia of Jazz* (Horizon Press):

**CARTER, Bennett Lester "Benny,"** alto sax (also tenor sax, clarinet, trumpet, arranger, leader) born, New York City, 1907. Studied piano with mother and sister Alice, but is mostly self-taught. Went to Wilberforce University to study theology, met Horace Henderson there and played in college band with him. Worked briefly with Duke Ellington; in next few years played with

First Monterey Jazz Festival 1958. Eddie Kahn   Gerry Mulligan   Billie Holliday   Buddy DeFranco   Benny Carter



Photo by JERRY STOLL

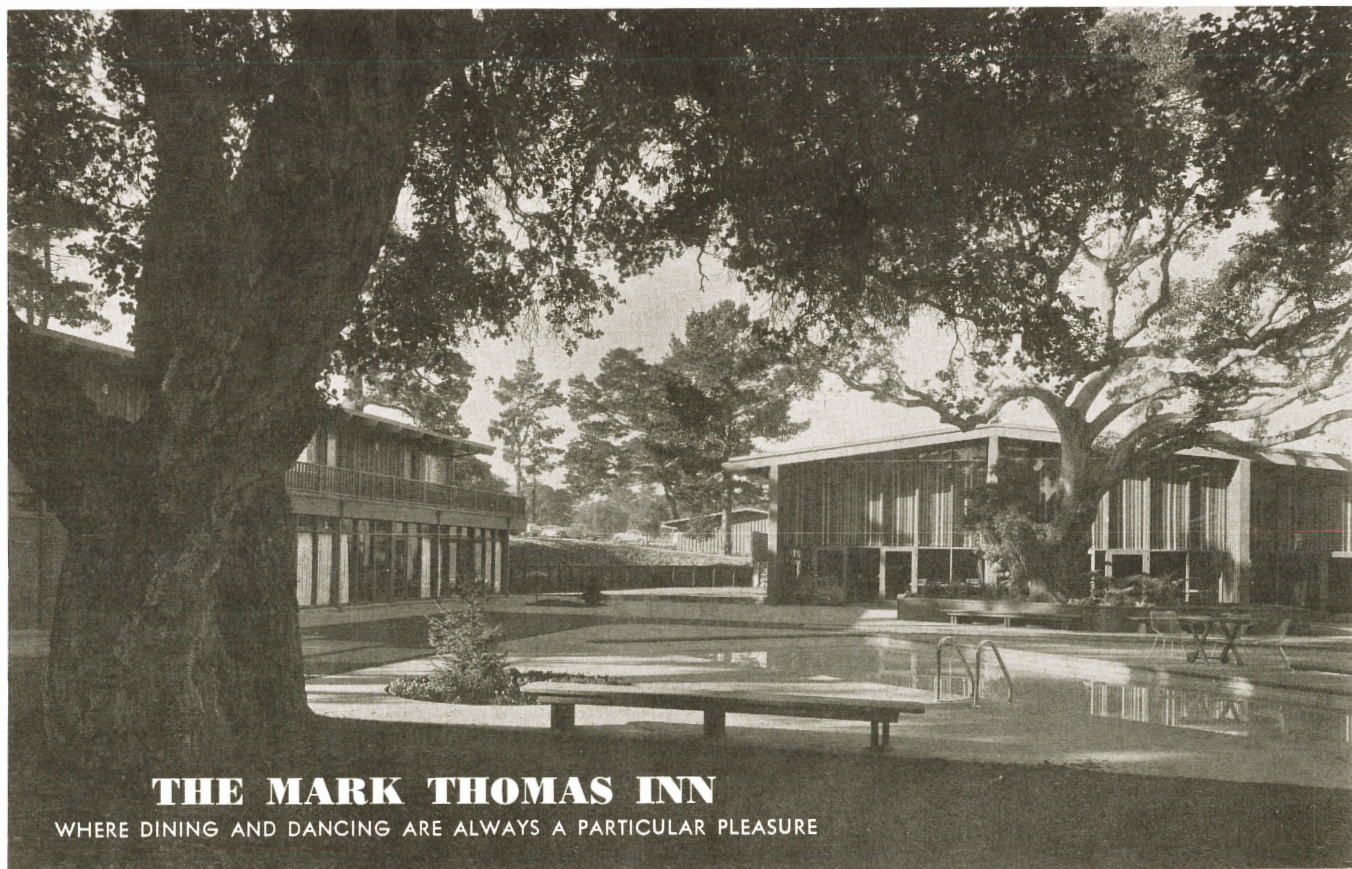


Charlie Johnson, Fletcher Henderson, Chick Webb, McKinney's Cotton Pickers; had own big band 1933-34; also played trumpet with Willie Bryant, 1934.

Carter went to Paris to join Willie Lewis' band on trumpet and alto, 1935; the following year he moved to England to join Henry Hall's BBC studio band as arranger for a year. After fronting international groups in Holland, Scandinavia and France he returned to the United States in May 1938. Led his own big band, which included Tyree Glenn, Vic Dickenson, Eddie Heywood, until late 1941, when he led a sextet for several months with Dizzy Gillespie, Jimmy Hamilton. In 1943 he formed a band in California that featured at one time or another Buddy Rich, Max Roach, J. J. Johnson, Henry Coker. He was in New York in 1946 and assembled a band there for De Luxe Records, but spent most of the

late '40's and early '50's in Los Angeles arranging and writing sound-track music for movies and occasionally fronting small groups around Hollywood. He was seen in "The Snows of Kilimanjaro," 1952. . . . As an arranger, his affiliations have included Benny Goodman and other top swing bands, though most of the best examples of his writing are those recorded by his own bands. One of the greatest swing arrangers, he earned his highest recognition through his scoring for saxophone sections.

As an alto saxophonist, he rose to the top in the 1930's, ranking with Johnny Hodges among the most universally respected artists, endowed with a superb tone, flawless technique and unflagging inspiration. As a trumpeter, though he played it only intermittently, he also achieved a rich tone and unique legato style. . . . In sum, Carter is one of the great perennials of jazz, still undated and a superb jazzman.



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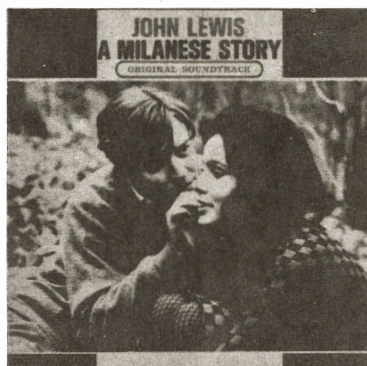
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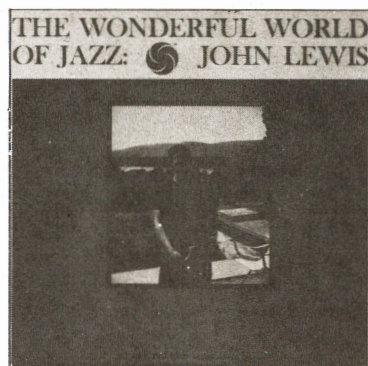
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# THE MAKING OF A JAZZ FESTIVAL "PRES"

By MELVIN J. ISENBERGER  
President, Monterey Jazz Festival

Several years ago, I happened to be one of the fortunate three or four people whom Jimmy Lyons considered as a member of the committee for the organization of a Monterey Jazz Festival. While my association with jazz up to that point had been more of a distant admiration rather than a close attachment, none the less I felt that this event had the quality of being a desirable event for the Peninsula. From this original group, research and planning was completed and the committee enlarged so that responsibility could be spread and ideas be derived from more people.

Acting as Treasurer during the first year and Vice President during the second year has afforded me an overview of the problems, headaches, and thrills that an event of this kind furnishes. Might I say that my taste in music has undergone an evolution since the first show. Having always been a lover of music, jazz had its place in my life. The first show brought familiarity with musicians as well as a better understanding of what jazz is and what it has to offer. While I cannot say that I am a "real gone kid," most music of this kind is a complete thrill to me.

My background is such that jazz did not have a place in the environment of our home. My mother was, for many years, a soloist and choir director for Baptist churches in Los Angeles and San Jose, and this did not nurse my taste toward jazz. It did, however, influence my taste for music in general. The home was a sanctuary to listen to good music of the "long hair" variety and was used extensively to keep my brother and me away from the vagrancies of pool halls, dance pavilions, wine and women. But we must all grow up, and after completing my A.B. degree at San Jose State College and doing some graduate work at U.S.C., I started teaching school at Hillmore, California and later in the Los Angeles District, more specifically, Fairfax High School.

With the advent of World War II, I received my commission with the United States Navy and served in the amphibious forces at the landings in Normandy and later as Commanding Officer of a L.C.S. in the Pacific areas. Upon being released from active duty, I did go into the Reserve, in which I still participate, having completed seventeen years with the Navy and now holding the rank of Commander.

Returning to Los Angeles, I decided that the teaching profession did not offer what I wish from life, so I went in as Office Manager of a food manufacturing corporation in Los Angeles. Two years of this was sufficient to bore me completely, so I stepped out by going into business in Monterey with a candy and gift shop in which I did all of the candy making. This was a fairly successful adventure, but my desires still seemed to be with the educational field. In 1953 I ran for the School Board and was fortunate enough to be elected. In this position I found that somewhere in education was where I belonged. In 1956, when the position of Business Manager in the Monterey Public Schools became available, I applied for the position and was lucky enough to have my application acted upon favorably. Since that time I have held down this job, loving every minute of it, and feeling quite smug that I could be in a job I like so well in an area that is surpassed by none. The Peninsula gets into one's bloodstream and refuses to go. For this reason we are lucky that we can have events such as the Monterey Jazz Festival, for us to enjoy and for those from out of town to come and partake with us in the beauty of the area and the Festival of Music. I question whether anyone has ever been disappointed with any single show, nor have they felt that it is money poorly spent.

We are hopeful that the Monterey Jazz Festival will be one of THE things to see and hear in the entire United States. I know that musically, it can not be surpassed by any other show of this type.



Chit Mook



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# "THE REAL AMBASSADORS"

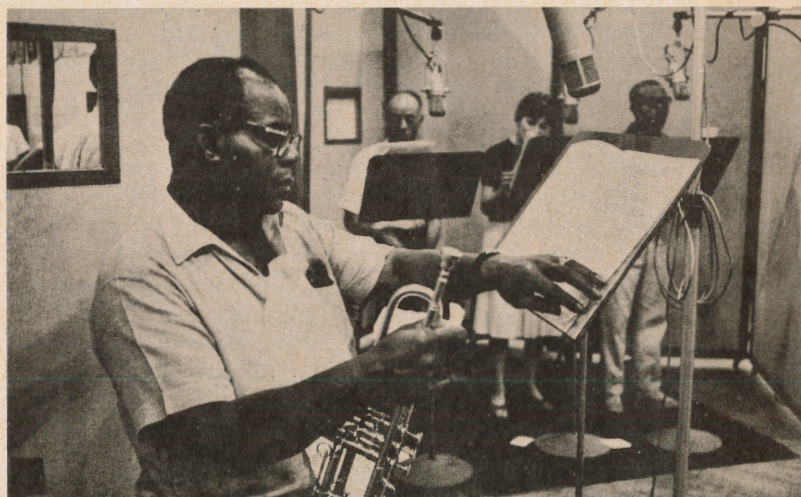
starring

LOUIS ARMSTRONG    CARMEN McRAE    DAVE BRUBECK  
LAMBERT, HENDRICKS & YOLANDE

The theme of "The Real Ambassadors" is contained in the title. Louis Armstrong, Brubeck, Dizzy Gillespie — all of whom have made extensive and highly acclaimed overseas tours under the auspices of the U. S. Department of State — are the "real ambassadors" representing America to foreign peoples. And since jazz has become an international language and a force for world understanding, it may well be that the very phrase "foreign peoples" will one day become happily archaic.

On closing night of the Monterey Jazz Festival, Sunday, September 23 (at 7:15 p.m. *sharp*), one of the most ambitious and unusual programs ever presented on any festival stage will be given its first public performance.

Excerpts from the original musical production "The Real Ambassadors," with music by Dave Brubeck and lyrics by Iola (Mrs. Dave) Brubeck will be presented. Heading the cast will be Louis Armstrong, Dave Brubeck, Carmen McRae and the Lambert, Hendricks and Yolande Trio.





The internationalism of jazz serves as a unifying theme of the new Brubeck musical, and for the 1962 Monterey Jazz Festival as well. Lalo Schifrin's "New Continent" which has its world premiere on opening night, and Dizzy Gillespie's "The Relatives of Jazz," on Sunday afternoon both have as their subject the universality of jazz. The appearance of Israel's Yaffa Yarkoni, Ceylon's Yolande Bavan, Brazil's Bola Sete, Argentina's Lalo Schifrin, (and Cheraw, South Carolina's Dizzy Gillespie!) make this Festival a truly international spectacle.

Known primarily as a pianist and leader of the poll-winning Dave Brubeck Quartet, the scholarly, serious Brubeck is coming to be recognized as an important jazz composer. Many of his songs, like "The Duke" and "In Your Own Sweet Way," are becoming modern jazz standards, having been incorporated into the repertoire of Miles Davis, Gil Evans and other major figures in the jazz world.

Iola Brubeck, a gifted actress, poet, writer and mother of the five Brubeck children, has written all

of the lyrics to Dave's songs.

Recorded in its entirety by Columbia Records (the Festival can only present excerpts) "The Real Ambassadors" includes the following songs:

EVERYBODY'S COMIN'  
CULTURAL EXCHANGE  
GOOD REVIEWS  
REMEMBER WHO YOU ARE  
MY ONE BAD HABIT  
SUMMER SONG  
KING FOR A DAY  
BLOW SATCHMO  
THE REAL AMBASSADORS  
IN THE LURCH  
ONE MOMENT WORTH YEARS  
THEY SAY I LOOK LIKE GOD  
SINCE LOVE HAD ITS WAY  
I DIDN'T KNOW UNTIL YOU TOLD ME  
SWING BELLS

In Cincinnati a few weeks ago, Dave and Louis got together for a little advance rehearsal for their Monterey appearance. If the audience has half as many kicks as they did, "The Real Ambassadors" will be remembered as a high point during the five year history of the Monterey Jazz Festival.



**A. Louis Armstrong**

**B. Louis Armstrong with Lambert, Hendricks, Ross rehearsing.**

**C. Carmen McRae**

**D. Dave and Iola Brubeck and family**

**E. Dave Brubeck**

**F. L., Paul Desmond, alto sax; Ctr., Dave Brubeck, piano; R., Eugene Wright, bass, at Monterey.**

**G. Dave Brubeck and Paul Desmond rehearsing at Monterey 1958.**


Photo by JERRY STOLL








*Louis Armstrong*



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# Dizzy Gillespie

By RALPH J. GLEASON

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***"My way of joking is to tell the truth. It's the funniest joke in the world" – George Bernard Shaw; John Bull's Other Island.***

John Birks Gillespie, like George Bernard Shaw, has made a great discovery. It is that you can tell the public the truth, the total truth, but only if you make them laugh.

This ability to surround an unpalatable truth with a laugh has been the controlling element in the success of both Shaw and Gillespie despite their artistic talents.

It is a tribute to Dizzy Gillespie that he has conquered with this talent. It is also a criticism of a society which, as in the case of Shaw, forced a turn from logic to laughter and thus avoided accepting an artist on his own artistic terms.

For certainly Gillespie is one of the great musicians in jazz history, a trumpet virtuoso without peer and an experimenter and innovator who, after 20 years at the picket point of jazz' development, still is searching and exploring. "What knocks me out about him," a fellow trumpet player once told me, "is that here he is, night after night, after all these years, when he COULD play it safe and he doesn't. Not for one chorus. He has the courage to be adventuresome and I have never heard him but what he didn't try something new."

Of course, that is the essence of Gillespiana—curiosity. You find this in walking a city block with him. You don't just WALK a city block, you take excursions into every doorway, peer into every window, talk to every person you meet on the way. Part of this is Dizzy's beautifully innocent approach to the world. Like the Yellow Kid Weill's antidote for con men, Dizzy assumes "You can't cheat an honest man." Since he is without guile and above reproach, he can do anything.

Dizzy is one of the very few completely *free* men I have ever known. Most people, of what-ever color, are prisoners of their own image or of their own worry about someone else's view of that image. Gillespie, like very, very few, is simply himself at all times and under all circumstances. One afternoon outside the Black Hawk in San Francisco, we were talking and a woman walked by; middle-aged, obviously European. Dizzy walked right after her, engaged her in conversation, found out where she was from and that he had played there once and the two of them had a fine 20 minute talk. I could no more do that than stand on my head in Macy's window.

*Dizzy Gillespie, live at the Blackhawk.*

Photo by GROVER SALES, JR.





When Dizzy played the Jazz Workshop in San Francisco last summer (1961) and set the house record, he resigned nightly in his Nigerian tribal robes and beaded cap. He got on the job early just to answer the telephone with "Birdland," or anything else he could think of to bug the caller and/or the owner. And when I say he reigned, I mean it literally. He was host as well as leader. He walked the guests to the door and got out on the sidewalk and brought new ones in. During the intermission one night, the crowd was stacked ten deep behind the rope at the door. In the first row was a tall, beautiful Oriental girl. Dizzy spotted her from the other end of the bar, stormed down the aisle and lifted the rope and pulled her in. "They keeping YOU out of here?" he hollered, and proceeded to find out if she was Korean, Eurasian or what. "You're the tallest Korean I ever saw," he told the girl. Now the interesting thing to me about this was the fact that everybody dug it right; the girl, her escort and the whole crowd. You try it sometime and you'll get a left in the chops.

Just because his nickname is Dizzy ("You may call me John," he told a lady fan one night, as he bent down to kiss her hand), the impression prevails among some that this indicates unreliability. The owners of the Black Hawk and the Jazz Workshop, the two clubs in San Francisco where he has played in recent years, were amazed and grateful to find that he was anything but dizzy when it came to business. And his musicians have found this, too. Dizzy is absolutely and unquestionably the one leader of whom I have never heard a former sideman say a bad word. Even those who sometimes regret his antics love him. And anyone who has ever seen him in operation knows that the Gillespie antics can thoroughly hang up any operation. I watched him scare a TV station within an inch of its collective life once. In the early days of TV, he did a guest shot and turned knobs, poked at lenses and pulled levers, inquiring innocently all the while, "What's this?" while the engineers became gray and shaken. Another time, at the Monterey Jazz Festival, I watched him in the early hours of a Sunday morning absolutely and totally disrupt a Chinese restaurant just by carefully insisting on the accuracy of each item of a complicated order.

This makes some people think he is some kind of nut. But watch Dizzy answering questions at a press conference or speaking before the Foreign Affairs Council (which he does now and then without the publicity fanfare some musicians arrange every time they talk to four hippies on the corner), and you will see how far he is from this stereotype. And from all others, I might add. If you want to play chess, he's your man; if you want to discuss international affairs, he's a walking encyclopedia (from personal knowledge and acquaintance with the leading characters) of the complicated political situation in Africa. The list is endless. "*Kush*," Dizzy announced one night, "is a number we wrote on our recent trip to Africa, where we were busy making apologies for the State Department." He said it for laughs, but he was telling the truth.

All of this involvement, this jumping wholeheartedly into everything that comes along, makes Dizzy the most thoroughly alive person I have ever known. His energy is fantastic and it is all devoted to the unlimited business of living every single second of the day. When Dizzy walks into a room, the voltage meter rises. I have heard him play trumpet with a collection of





youngsters just out of the amateur class and by the end of the first tune, suggesting, directing, actually playing parts for them to follow, have the group so organized that it sounded way over its head. Total concentration. The same thing happens when you introduce him to children.

A couple of years ago, when Dizzy played the Black Hawk one Sunday afternoon matinee, there were a dozen or more children, ranging in ages from toddlers to pre-teens, OUT OF THEIR MINDS about him. We were — all of us parents — in strictly legal terms, violating the California state law by bringing our children into a saloon. But for my money, my kids have seldom been in better surroundings than they were that afternoon with Dizzy. Better, I might add, than the Chamber of the State House of Congress. A least there were fewer drunks. And Dizzy made those kids instantly at home. A one man circus, seventeen clowns rolled into one.

Actually, I think it is his sheer versatility that is overwhelming. What other musician could take the stand for a whole evening and keep the crowd on the edges of their seats *without blowing a single note*? And if you know Dizzy at all, you know he could do it because he is a complete natural as an entertainer, a born storyteller, a social satirist of the first degree (he's a lot funnier than Dick Gregory, as well as being a lot sharper than Mort Sahl.)

At the first Monterey Jazz Festival, Dizzy made a speech about Faubus, Little Rock and integration that got a lot of gallows-laughter from this grisly subject, but which also said a lot of things to an audience that quite probably had never had such things said to it before. He does this every night on the job. Leo Wright takes

aa flute and puts it to his lips, blow-gun fashion. "Ungowa!" says Dizzy. "This is not a poison dart gun" and the audience breaks up. But behind that remark is a sharp shaft at every off-Times Square movie house that ever showed the pigmy pictures, as well as at a classic stereotype that — chances are — exists right this minute in the minds of some members of his audience.

"This is a tune I wrote in South America," Dizzy introduces one number. "You all know South America . . . Alabama, Georgia, Mississippi." And then there's his classic series of sign-offs which include this bit of devastating pure social satire: "We have to play a benefit tonight for the B'nai Brith and the NAACP. It's sponsored by the John Birch Society, the Ku Klux Klan, the Catholic Youth Organization and the YMCA and it's being held in the Greyhound Bus Station at Jackson, Mississippi."


Dizzy is candid and uninhibited on the whole civil rights issue. Those summer soldiers who sometimes feel he is too forthright are merely afraid of the reality he represents. Dizzy can deliver the shocking line with the timing of a master. "What happened?" I asked him once about a trombone player friend of his youth who Dizzy said would have, had he lived, been one of the greatest. "The white people killed him," Dizzy said flatly.

Dizzy is no shill for The Establishment. He's his own man. One afternoon in San Francisco, we all met at the Parlour Room, a bar where there was a great hi-fi set, to play a copy of *Gillespiana* for Dizzy to hear. After a lot of champagne, too much for all of us, Jim Hurley, the trumpet-playing San Francisco cop, offered to drive Dizzy home in his MG TC 1. "You mean the hip fuzz is going to drive me home in THIS?" Dizzy shouted, as they roared off down the street.

John Birks Gillespie; bon vivant, comic, satirist, composer, dances, instrumentalist, vocalist, stylist, student; list what you will, it all adds up to a great human being. I have a button one of his booking agents sent out once as a gag. "Dizzy Gillespie for President" it says. I'm not kidding when I tell you he's got my vote any time he runs.

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# SATCHMO

## *A Giant Upon This Earth*

By **RALPH J. GLEASON**  
Columnist, San Francisco Chronicle

*Reprinted by Permission of The San Francisco Chronicle*

Louis Armstrong, represents something unique in our culture. We shall not see his like again, more's the pity.

While he is here with us at Monterey, you should see him and you should bring the youngsters to see him because he is, like Stravinsky and Casais and Picasso, a giant upon this earth; an original, the only one of his kind and there will be no more when he is gone.

His personality, never mind the points to which the militants object, is a breath of fresh air because he is human in a way that most performers on that circuit never are. Even his contrivance is without pretense; at least it is contrivance within the human scope.

That his show has genuine roots in the real folk history of this country may be overlooked by those to whom names like Joe Oliver and places like Storyville are unknown.

But Louis is real and he is America and to a great part of the world he represents the best of America. To the extent that we deny him that acceptance here, we do ourselves, more than him, an injustice.

As show business, Louis puts on a great performance, as music it runs from echoes of New Orleans street parades to bebop syllables straight out of a Julliard School of Music stream-of-consciousness nightmare. Louis sings the corny ballads and they come to life, have meaning and move. When he plays, just like when the other real ones play, you know that this was it the first time it happened and it has never been equalled in his lifetime nor ever will be. Louis is more than a musician, more than an entertainer. Wrapped up in his music and in his sandpaper voice, is a way of life, a point of view and an attitude that this world will be much the poorer without.





## BORIS "LALO" SCHIFRIN and "The New Continent"

The fifth annual Monterey Jazz Festival has commissioned the young Argentinian composer-pianist Boris "Lalo" Schifrin to write a forty-five minute Divertimento for Jazz Trumpet and Orchestra which will be given its world premiere on the opening concert of the three-day event.

Titled "The New Continent," the work has been composed for trumpeter John "Dizzy" Gillespie and a 25 piece orchestra of all-star instrumentalists especially assembled for this occasion.

Schifrin, pianist with the Dizzy Gillespie quintet, has been acclaimed by critics as a significant new composer. His "Gillespiana" Suite, which received its first public

performance at last year's Monterey Festival, was called "a high point of the festival" by the New York Times.

The structure of "The New Continent" shows the Spanish, African, Carribean and Latin American influences on American jazz; the six movements have an underlying historical continuity and are titled: Legend of Atlantis, the Empire — Aztec and Inca, the Conquerors, the Chains, the Swords and the Chorale.

As a student of piano and composition in his native Buenos Aires, the 29-year-old Schifrin heard his first jazz on records and became an immediate convert. "The first live jazz I ever heard," he recalls, "was when the Dizzy Gillespie Band first toured South America. Later, when Dizzy hired me as pianist, it was in every sense a dream come true." The musical relationship between the two men has been unusually close and promiss to be one of the most productive in the history of jazz. According to critic-composer Gunther Schuller, "Schifrin brings to his work ten years of experience as a practicing jazz pianist, an intuitive feel for the rhythms of Latin America and a keen understanding of European 'art music.'"



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# BOLA SETE      That Bossa Nova

**By RICHARD HADLOCK**  
Jazz Editor, San Francisco Examiner

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If the present trend continues, Brazilian music will soon make a significant impact on North American jazz.

Already there are on the market a number of successful jazz records incorporating the sounds of Brazil.

Some of the artists who have delved into samba rhythms recently are Stan Getz, Cal Tjader, Charlie Byrd and Dizzy Gillespie. The list grows longer every month.



A recent issue of *Jet* magazine reported bandleader Quincy Jones highly enthusiastic about Brazil's *bossa nova* rhythm, which, Jones felt, might even become a national craze in the United States.

To find out more about *bossa nova*, I called on Brazilian guitarist Bola Sete (born Djalma de Andrade), who recently recorded a jazz album with Dizzy Gillespie but who specializes in classical and international pieces at the Sheraton-Palace Hotel's Tudor Room.

"*Bossa nova* means new improvisation," the affable musician from Rio explained. "It's really a combination of samba and jazz rhythm, all with a swinging four-to-the-bar feeling."

"Joao Gilberto, a popular Brazilian singer and guitarist, started the whole thing about two and a half years ago. Actually, Bud Shank and Laurindo Almeida were doing the *bossa nova* in Los Angeles before that, but no one called it by the new name. The name comes from Gilberto."

Almeida, an accomplished guitarist who came to this country from Brazil in 1947, has helped to prepare the public here for acceptance of the new Pan American hybrid. His Pacific Jazz recordings with altoist Shank have sold very well for years.

The popularity of the film "Black Orpheus," with Brazilian music by Antonio Carlos Jobin, also has had its effect. San Francisco pianist Vince Guaraldi, for one, presently has a best-selling album in "Jazz Impressions of Black Orpheus" (Fantasy 3337).

"Jobin is the best *bossa nova* composer in Brazil," Sete continued. "But many Brazilian players like to combine regular jazz tunes with a samba beat. We have some good musicians, although most of them copy Americans. There is one quartet that sounds just like Dave Brubeck's."

Sete himself is one of the many bright young jazzmen Brazil has developed since World War II. His first inspiration was Charlie Christian and among his current favorite guitarists are Wes Montgomery, George Van Eps, Tal Farlow and Barney Kessel.

He came to the United States in 1960, after touring all of South America and most of Europe. Sete is trained in formal music and draws upon an extensive classical repertoire, but he is anxious to play more jazz.

"I used to have my own group. We played Brazilian songs, jazz, *bossa nova* and everything, but as a single I can't do much with jazz."

In 1961, Sete met Gillespie and Dizzy's pianist/arranger Lalo Schiffrin, both of whom were deeply impressed by the Brazilian's playing.

The resulting record date and attendant publicity helped land him a spot in the *Monterey Jazz Festival* this year. He will appear in a special Sunday afternoon program called "The Relatives of Jazz."

Following the examples of the tango, calypso and mambo, *bossa nova* is about to move into the bloodstream of jazz, refreshing and bringing new vitality to the body of North America's forever changing music.

New Orleans jazzman Jelly Roll Morton, who died nearly two decades before the advent of *bossa nova*, once summed up the influence of Latin American music (which he called "Spanish") this way:

"The Spanish tinge has so much to do with the typical jazz idea . . . You've got to have these little pinches of Spanish . . . to play real good jazz."

Were he around, Morton would probably be digging *bossa nova* and Bola Sete, right alongside Dizzy Gillespie.

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# Autographs

## Yaffa Yarkoni

### ISRAELI SINGER MAKES MONTEREY DEBUT

Yaffa Yarkoni, popular Israeli singing star, makes her West Coast debut at the Monterey Jazz Festival, September 21-22-23. Miss Yarkoni will participate in a special program on Sunday afternoon, September 23, called "The Relatives of Jazz," organized and presented by trumpeter John "Dizzy" Gillespie.

"This presentation," says Gillespie, "will show how American jazz has felt the stamp of such diverse cultures as African, Caribbean and Latin American. I have selected Yaffa Yarkoni, not only because she is a truly incredible singer, but also to point out certain similarities between jazz and traditional Jewish music in the use of interpolation and improvisation."

Also scheduled to appear in "The Relatives of Jazz" are the Brazilian guitarist Bola Sete, the Caribbean drummer Chino Pozo and the Argentine pianist-composer Lalo Schifrin.

A Columbia Recording artist, Yaffa Yarkoni made her ballet debut at fourteen with the Israeli Folk Opera; she danced with this group for five years until an accident ended her dancing career. When war came to Israel, she joined the famous Givati Brigade as a wireless operator. Here she met the impresario Tolly Reviv and began her singing career, despite the fact that she had no previous vocal training.







## Ceylon's Yolande Bavan Makes Monterey Bow

Yolande Bavan, 19-year-old Ceylonese jazz vocalist who recently replaced Annie Ross in the award-winning Lambert, Hendricks & Ross trio, makes her West Coast debut at the Monterey Jazz Festival, September 21-22-23.

Miss Bavan, an attractive, sari-draped actress-turned-singer, has peaked the curiosity of the jazz world since she joined the famed trio a few months ago. Daughter of a concert pianist, Yolande began her formal study of music at the age of two and a half. By her early teens she had been thoroughly trained in the traditions of Western music as well as the classical and folk idioms of India. American jazz, which she heard for the first time on records, made an immediate impact, and she began singing along with her favorite discs.

While in London pursuing an acting career, she was discovered by Dave Lambert at a cocktail party. A Lambert, Hendricks & Ross record was being played and Yolande joined in. "I jumped ten feet," Lambert recalled. Since she became a member of the trio, the reaction of musicians and critics has been overwhelmingly enthusiastic.

Said Benny Carter, acting musical consultant to the festival: "Monterey, in its fifth year, will emphasize the international character of jazz, which now belongs to the world. In addition to Ceylon's Yolande Bavan, the festival will present Israel's Yaffa Yarkoni, Brazil's Bola Sete, Argentina's Lalo Schifrin and the Caribbean's Chino Pozo. Three works that will be world premiered at Monterey — Schifrin's 'New Continent,' Dizzy Gillespie's 'Relatives of Jazz' and excerpts from Dave and Iola Brubeck's 'Real Ambassadors' — all deal with jazz as an international tongue."



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